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ABSTRACT

The course syllabus is provided for Whatcom Community College's 10-week interdisciplinary course, "The Evolution of Contemporary Values." Materials presented for the first week of instruction include the course outline; the course objective (i.e., to examine the nature and o igins of a number of value systems in the contemporary United States via the disciplines of anthropology, art, literature, and psychology); course requirements and grading policies; and topics and instructions for the mid-term project. For the remaining weeks of the term, the syllabus indicates the readings to be completed and films and slide presentations to be viewed, and provides study questions relating the assignments to the major themes of the course. These themes are: (1) cultural influences on personality, life styles, and values; (2) the cultural role of myth and religion--non-western values through art; (3) the role of myth and religion in western and non-western value systems; (4) the family and sex roles; (5) views of sex roles, the family, the body, health, and disease; (6) views of aging, dying, and death from different cultural standpoints; (7) conflicts and differences betwee the values and institutions of various North American cultural groups; and (8) attitudes toward tradition and change. (HB)

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WHATCOM COMMUNITY COLLEGE

INTERDISCIPLINARY STUDIES 110

THE EVOLUTION OF CONTEMPORARY VALUES

Readings, Study Questions, and Slide Lists

Compiled by Allan Richardson, Jean Carmean,
Bob Bragg, Drew Oakley and Judy Stone

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JC 820 442

IDS 110 - SPRING QUARTER, 1982

THE EVOLUTION OF CONTEMPORARY VALUES

Texts: One large three-ring binder
"Tell Me a Riddle and Other Stories" - Tillie Olsen

Instructors: Katherine Hovde
Jean Carmean
Drew Oakley
Allan Richardson

Course Schedule:

Complete all assigned readings for discussion by the day on which they are listed.

WEEK #1 — Hovde, Carmean, Oakley and Richardson
March 30 — Introduction to the course
Purposes and themes of the course
Small group discussion

Film: "Art: What Is It, Why Is It?"

WEEK #2 — Carmean and Oakley
April 6 — Cultural Influences on Personality, Lifestyles and Values
Read and be ready to discuss:
"Sonny's Blues" - J. Baldwin
"Psychological Data and Value Theory" - A. Maslow
View in the LRC and be ready to discuss: (slide-tape)
"The Becoming of Ourselves - The Shaping of Personality"
Go over study questions
Film: My Childhood: Humbert Humphrey and James Baldwin
Look over film guide before class

WEEK #3 — Hovde and Oakley
April 13 — The Cultural Role of Myth and Religion; Non-Western Values Through Art
Slides: Views of Humans and Nature in Non-Western Art
Read and be ready to discuss:
"The Primordial Images" - C. J. Jung
"Myths and the Human Quintessence" - D. A. Early
Go over study questions

WEEK #4 Carmean and Richardson

April 20 The Role of Myth and Religion in Non-Western Value Systems

Read and be ready to discuss:

"Tlingit Human Creation Myth"
"On the Cultural Track of the Sasquatch" - Suttles
"The Impartiality of Death" - Chicano legend
"African Creation Myth"
"The American World View - The Indian
Excerpts from Buddhist Texts
Buddhism - Nancy Wilson

Go over study questions

WEEK #5 Hovde and Carmean

April 27 The Role of Myth and Religion in Western Value Systems; Western Values Through Art

Slides: Views of Humans and Nature in Western Art

Read and be ready to discuss:

Excerpts from Genesis
Excerpts from St. Paul
"The Evil in Man's Nature" - J. Edwards
"Song of the Creatures" - Francis of Assisi
"Pied Beauty" - G. Hopkins
"Prometheus"

Go over study questions

WEEK #6 Oakley and Richardson

May 4 Cultural Influences on Personality, Lifestyles and Values: Views of the Family and Sex Roles

Read and be ready to discuss:

"Beyond Sex Roles" - A. G. Sargent
"Love and Adulthood in American Culture" - A. Swidler
"The Origins of the Family" - K. Gough
"Uterine Families and the Women's Community" - M. Wolf
"The Female Principle"

Go over study questions

Film: "Kypseli: Women and Men Apart, A Divided Reality"

Go over study questions and film guide

Midterm Projects due

WEEK #7 Richardson and Hovde

May 11 Cultural Influences on Personality, Lifestyles and Values: Views of Sex Roles, the Family, the Body, Health and Disease

Slides: Sex Roles; The Family; Views of the Body

Read and be ready to discuss:

"Body Ritual among the Nacirema" - H. Miner

"Healing Ways" - L. Saunders

"Chiropractic" - T. McCorkle

Film: "Eduardo the Healer"

Go over study questions and film guide

WEEK #8 Carmean and Oakley

May 18 Cultural Influences on Personality, Lifestyles and Values: Views of Aging, Dying and Death; Conflicts and Differences Between the Values of Various American Cultural Groups

Read and be ready to discuss:

"Tell Me a Riddle" - T. Olsen

"Hard Candy" - R. Messer

"Richard Cory" - E. A. Robinson

Excerpts from Death: The Final Stage of Growth - Kubler-Ross

Go over study questions

Filmstrip: "Patterns of Aging"

WEEK #9 Carmean and Richardson

May 25 Conflicts and Differences Between the Values and Institutions of Various American Cultural Groups

Read and be ready to discuss:

"Lullabye" - L. Silko

"Oh Yes" - T. Olsen

"American Cultural Values" - Arensburg and Niehoff

"A Beginner's Guide to Vietnamese Culture"

"I am Joaquin" - R. Gonzales

Film: "Navajo: The Last Red Indians"

Go over study questions and film guide

WEEK #10 Hovde and Oakley

June 1 Attitudes Towards Tradition and Change; Causes and Effects of Change

Slides: 20th Century Art: A period of rapid change

Read and be ready to discuss:

"Human Values in a Changing World" - L. Von Bertalanffy

Go over study questions

WEEK #11 FINAL EXAM

June 8

IDS 110 - THE EVOLUTION OF CONTEMPORARY VALUES

Course Objectives

The general objective of the course is to examine the nature and origins of a number of values systems in the contemporary United States via the disciplines of anthropology, art, literature, and psychology. It is hoped that such an examination will:

A. Help students to interact more effectively with people espousing a wide variety of values, lifestyles, and personalities.

B. Cause students to reflect upon the meanings and origins of their own values and actions.

C. Serve as an introduction to the ways in which the four disciplines can enlarge the students' understanding of themselves and of our culture and its products/creations.

Course Requirements and Grading

1.	Daily participation and study questions	40%
2.	Mid-term project	30%
3.	Final essay exam	30%

IDS 110: THE EVOLUTION OF CONTEMPORARY VALUES
Bragg, Carmean, Oakley, Richardson

MIDTERM PROJECT

Choose one of the topics listed below. You may respond to these topics through an essay, a short story or a series of poems, hypothetical dialogue, photographs, sketches or paintings, or another medium of your choice. You should consider all pertinent material from readings, slides, films, lecture and discussion. Be sure to consider some non-Western cultures and some of the varying elements of Western tradition.

1. Human nature and the relationship of humans to deity or spirit.

2. Views of nature (the natural environment) and the relationship of humans to nature.

3. Cultural influences on personality and values.

4. The origins of conflicting values and practices in the contemporary U.S.

EXAMPLES:

1. An analysis of the ways in which your views of sex roles have been formed and of how they might have been different if you had been born into one of the other cultures studied. Support your generalizations with specifics from course materials.

2. A traditional Pacific Northwest Coast Native American, a Southeast Asian Buddhist, a "fundamentalist" Christian, and James Baldwin are miraculously brought together and discuss "human nature", the nature of spirit or god, and the relationship between them.

3. Analyze your attitude towards the natural environment and your relationship to it. Then compare and contrast your position to those expressed in the readings, films and skills.

4. A series of poems and/or sketches which reflect the various views of human beings, nature, or spirit studied so far.

5. A short story which shows how two people raised in different cultures develop in particular ways and evolve divergent values systems.

IDS 110

Specific questions for final exam, to be answered in one paragraph (one hand-written page or less). One of each pair will be selected for the exam.

Richardson

1. For what reasons do Spanish-Americans in the United States or Peru prefer folk healing, and rural Ango-Americans prefer chiropractic? Why was scientific medicine not chosen by these people?

2. What conflicts between non-Western minority cultural values and Anglo-American values occur in relation to institutionalized aspects of the majority culture such as employment, education and health care? Use one minority culture (Native American, Southeast Asian, or another) as a specific example.

Bragg

1. How does Buckminster Fuller's Dymaxim House illustrate an attitude towards tradition versus change? What attitudes does it illustrate?

2. What attitude or attitudes towards sex roles is indicated in Lilly Martin Spencer's painting "The Young Husband: First Marketing"? How does the artist seem to feel about the attitudes? In 1981, 125 years after the painting was done, are attitudes different, or the same? How? Why?

Oakley

1. Describe the role stress can play in effecting personal and social changes.

2. Identify and discuss at least three of the key factors which influence patterns of aging.

Carmean

1. Compare and constrast the attitude of Ayah and of Joaquin towards nature.

2. Explain how sex role stereotyping has affected the lives of David, Eva and their children.

IDS 110

General questions for final exam-to be answered as essays.

Two topics will be selected for the exam.

Compare and contrast views of and values connected with

1) Family
2) Sex Roles
3) Human nature (What does it mean to be human?)
4) Nature (The natural environment)

You should include all pertinent material from readings, slides, films, lecture and discussion. We expect comparison of Western and Non-Western views and values. A list of materials that should be reviewed is attached.

WEEK 1

No readings or assignments required
prior to first class meeting.

Carmean

On Reading Fiction

The writer of fiction, like the writer of poetry, writes to communicate. S/he selects and shapes characters, events, and places to show us ways of living--to convey ideas and emotions. When s/he examines, sympathizes, criticizes and comments on them, s/he explores the meanings of what it is to be human and to be alive, and when we participate fully--both intellectually and emotionally in this process as readers, we are led to those same meanings. If we are willing to approach literature with an open mind, to see things and people as the author presents them rather than as we already "know" they are, then our intellects can be expanded and our emotions touched.

Being a perceptive reader of fiction requires basically the same process that reading poetry or any other form of literature does. (See items #4 and #6 of "On Reading Poetry.") But the author of fiction works with some different literary elements than does the poet. In arriving at an interpretation of the ideas or themes of a work of fiction, the best interpretation is the one which takes into account the largest number of elements of the work. For while there is usually no one right interpretation of a particular work, there are any number of wrong ones--interpretations which do not fit the words and actions--the text of the work. In interpreting fiction in this course, consider the role of each of the following elements and their relationships and connections with each other. A few of the questions you might ask yourself about each element are included with the definition.

1. Setting--The natural and man-made (including social) background against which action develops.
   A. What is the sense of reality--of place and time--which it presents?
   B. Does it help to develop a mood in the reader or characters?
   C. Does it function as a symbol or add to the meaning or themes of the work in some way?

2. Point of View--The consciousness through which we perceive the story.
   A. Is there an omniscient author who comments on characters and actions?
   B. Or is the view more limited?
      (1) Is it a first or third person narration by the author, an observer, or one of the characters?
      (2) Are there multiple narrators who present points of view with different restrictions?
   C. How reliable or unreliable is the view of the narrator or narrators? (An author will often let us know more about the narrator than s/he knows about her/himself.)
   D. Why did the author chose to tell the story from this point of view?

On Reading Fiction
Carmean

3. Plot--A series of interrelated actions. (This element is almost impossible to separate from character analysis.)
   A. What happens?
   B. Why does it happen?
   C. What internal conflicts and/or external conflicts (between/among people, the environment, fate) move the plot along?
   D. Is there a crucial or climatic action, event, etc.?
   E. How is time handled?
      (1) Chronologically?
      (2) In flash-backs?
      (3) Via "stream of consciousness" which is linked to point of view?
   F. How rapid is the rate of development or revelation?
   G. Why does the author handle plot in these ways?
   H. What is the structure of the work which the author creates?

4. Character--Both an individual and the feelings, ideas, etc., that an individual is or has. This is probably the most important single element of fiction because it is central to all other elements.
   A. Based on the text (the words and actions of the story) what kind of person is each of the characters?
   B. What is the author's attitude towards each character?
   C. Why are they important to him/her? What do they represent or symbolize?
   D. Why has she/he created simple or complex, static or dynamic (changing) characters?
   E. Who is the protagonist? Is there and antagonist?

5. Style--An author's use of:
   A. Diction
   B. Sentence structure
   C. Rhythm and sound
   D. Dialog (including dialect)
   What is distinctive about the author's use of each of these?

6. Imagry--Specific details which appeal to our five senses and suggest meanings beyond the literal. (See "On Reading Poetry" #5.)
   A. What images, especially recurring ones, does the author use?
   B. How do the images expand the meaning of the work?

7. Symbolism--Objects, setting, action, or charaters which imply meanings beyond the literal. It appeals to our associations and unconscious archetypes and consequently expands the boundaries of meaning in a work. (See "On Reading Poetry" #5.) Be careful that your interpretation of symbol fits the total work and is not based on phrase or action taken out of context.

8. Tone--The author's attitude toward his/her subject. (It is present in all other elements mentioned--point of view, character, plot, time, setting, style, etc.)
   Is the tone ironic? Cynical? Satirical? Amused? Lonely or empty? Sympathetic? Objective? or what?

9. Theme--The view(s) of life or ideas suggested by the analysis of all the elements of fiction.

Finally, you should ask yourself how each of the nine elements relates to each of the other elements. What are the relationships among the various elements which give us, ultimately, a particular author's view of the world?

Carmean

On Reading Poetry

College students today often have read very little poetry and feel that they simply cannot understand it. They mistake inexperience for inability. The basic thing to remember is that a poet, like any writer, writes to communicate. Our central concern as readers, then, should be to understand the poet's central concern(s) or theme(s), which may be moods, ideas, convictions, and/or feelings. Because poetry is an art, the beauty or form of the communication is part of our enjoyment of it. Consequently, we should be aware of the elements of the art to deepen our understanding of it. Although we will sometimes talk about form and meaning in this class as though they are different things, they aren't really. Form and meaning or content fused are the poem. The following guide for reading a poem is one way to help a reader examine the relationship between form and meaning--to "interpret" a poem.

1. Read the language of the poem literally. While it is true that understanding the literal meaning of the words and sentences of a poem is usually only a starting point for interpreting the poem, it is the place to start. Start by accurately rephrasing what the poem says in plain prose. Don't free associate on the basis of an isolated word or phrase. Use the punctuation of a poem as an aid to understanding literal meaning precisely as you would in a prose sentence. Stop at commas and end marks, not necessarily at the end of a line. Most "misinterpretations" result from failing to understand the poem's literal meaning.

2. Look up anything you don't understand--words, places, people, myths, ideas. Librarians at the LRC can be very helpful with such tasks.

3. Identify the speaker, setting and situation of the poem. What is the speaker's role?

4. What is the meaning of the title? How does it contribute to the meaning of the work?

5. Consider how the poet uses each of the following four major elements of poetry:

A. Length of line. (This is the basis of images, rhythm and sound patterns in a poem. But don't forget that the sentence structure of a poem may not coincide with the ends of the lines of a poem.)

B. Sound devices. Poems are meant to be read aloud. Doing so will be a great help to you in intrepreting any poem.
1. Rhyme (matching end sounds)
2. Alliteration (repetition of initial consonants)
3. Consonance (repetition of consonants within words)
4. Assonance (repetition of vowel sounds anywhere in words)
5. Onomatopoeia (sounds like what it describes)

C. Rhythmical patterns.
1. Rhythms of stressed and unstressed syllables:
a. Fairly regular repetition of stressed and unstressed syllables. (A group of stressed and unstressed syllables is called a foot.)
b. Number of stressed syllables in a line.

[1]

TYPE OF FOOT	ADJECTIVE	STRESS PATTERN	EXAMPLES
iamb	iambic	ta-*tum*	except; she might
trochee	trochaic	*tum*-ta	Midas; lost it
anapest	anapestic	ta-ta-*tum*	disappoint; lower down
dactyl	dactylic	*tum*-ta-ta	happily; sing to me

monometer-One foot to each line (very rare)
dimeter-Two feet to each line (rare and usually comic)
trimeter-Three feet to each line (fairly common)
tetrameter-Four feet (sometimes combined with trimeter)
pentameter-Five feet (most common in English)
hexameter-Six feet (less used in this century)
heptameter-Seven feet (rare)
octometer-Eight feet (a heavy, very rare line)

2. More subtle rhythms:
a. Counting number of syllables per line
b. Balancing and/or repeating syntactical elements
c. Repeating key words and phrases
d. Arranging line lengths and other visual rhythms
e. Using breath units

Usually a combination of rhythmical elements is used.

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[1]Minot, Stephen, Three Genres (Englewood Cliffs, N.J.: Prentice-Hall, 1971), p. 42.

D. Compression of Language. Poems take several readings because they say a lot in a few words, and imply more than they say by using:
   1. Specific details or images--shared awareness of precisely what is seen, heard, felt, smelled, and/or tasted.
   2. Similie--explicit comparision of two elements by using the words "like" or "as."
   3. Metaphor--an implied comparison often directing the reader to a number of ideas, meanings, feelings, etc.
   4. Symbols--language (often an image or cluster of images) which has several meanings other than the literal meaning

6. "Assume there is a reason for everything. Poets do make mistakes, but in poems that show some degree of verbal control it is usually safest to assume that the poet chose each word carefully; if the choice seems peculiar to us, it is usually we who are missing something. Craftsmanship obliges us to try to account for the specific choices and only settle for conclusions of ineptitude if no hypothetical explanation will make sense."[2]

7. "Take a poem on its own terms. Adjust to the poem; don't make the poem adjust to you. Be prepared to hear things you do not want to hear. Not all poems are about your ideas, nor will they always present emotions you want to feel. But be tolerant and listen to the poem's ideas, not only to your desire to revise them for yourself."[3]

8. "Argue. Discussion usually results in clarification and keeps you from being to dependent on personal biases and preoccupations which sometimes mislead even the best readers. Talking a poem over with someone else (especially someone very different) can expand the limits of a too narrow perspective."[4] This is one of the major values of a discussion-based class such as this one.

9. Look up information on the author and time in which the poem was written. The way in which an author and an age view the universe and humankind's role in it obviously have a bearing on the meaning of a poem. You don't have to read whole books to see some of these connections. (Short summaries which will enlarge your understanding are available in the LRC.)

[2]Bain, et al, Poetry (New York: W. W. Norton & Co., 1973), p. xxxix.
[3]Ibid.
[4]Ibid.

WEEK 2

Required Reading:

Baldwin, James. "Sonny's Blues" Available in a large number of literature reviews.

Maslow, A.H. Psychological Data and Value Theory in Maslow, A.H. (Ed.) New Knowledge in Human Values. South Bend, Indiana: Regnery/Gateway, Inc. 1959, pp. 119-136.

IDS
Carmean

Study Questions for "Sonny's Blues"

1. Compare and contrast the personalities and values of Sonny and his brother. (Base the generalizations on evidence in the story.)

2. What clues does Baldwin provide us with to account for both the personality and values differences between these two sons raised in the same household? What are the shaping forces in their lives? (Be sure to have a textual basis for this analysis.)

3. Compare and contrast the shaping forces upon the brothers with those experienced by Humphrey and Baldwin in the film.

4. What are the "facts" of black ghetto life as presented by Baldwin? How do they differ from or how are they similar to the facts of your life as a child and as an adult?

over

5. Compare and contrast the effects of being black and living in the ghetto upon the attitudes of the two brothers towards blackness in themselves and others and towards ghetto life.

6. The final section of the story presents a jazz concert in words, but it soon becomes apparent that Baldwin is talking about the artistic creative process generally. What are his views about the sources and reasons for creativity? What are the functions of the creative process and product for both artist and audience?

STUDY QUESTIONS on Psychological Data and Value Theory by Abraham Maslow

1. Who do the values of self-actualization compare to the values taught by religion?

2. According to Maslow, what are the key factors in determining cultural and individual value systems?

3. What is Maslow's view of the nature of human beings?

4. How can psychology and those practicing the "art" aid today's people in development of a more positive value system?

IDS 110
Study Questions
Drew Oakley

How We Become Ourselves: The Shaping of Personality

1. Briefly describe the major influences on the development of personality.

2. Explain Freud's view of the role society and culture play in our personality.

3. What are some examples of conflicting values and demands of our society? How do these conflicts affect our personalities?

4. What are defense mechanisms and how do they help us? Give an example of one defense mechanism you think you commonly use.

1. Compare and contrast the nature of the following shaping forces in the lives of Hubert Humphrey and James Baldwin.

   A. Family/parents/father

   B. Environment

      1. physical environment

      2. housing

      3. nature

C. Community

D. Peers

E. Religion

F. The arts

G. Race

H. Economic conditions/socio-economic class

I. Education

1. schools and teachers

2. books

II. What effects did or might each of these forces have upon the personality, self-concept, values, and accomplishments of each man?

WEEK 3

Required reading:

Jung, C.G. "The Primordial Image" from Jacobi, J., ed. Psychological Reflections by C.G. Jung. New York, Harper and Row, 1961, pp. 36-45.

Early, Donald A. "Myths and the Human Quintessence". in Cronin, Joan, Early, Donald and Weston, Susan. A Guide to the Art of Being Human. New York: Harper and Row, 1979, pp. 53-55.

IDS - SLIDES

NON-WESTERN VIEWS OF HUMANS AND NATURE:

1. Anonymous	Yakshi. INDIA, 1st Cen. B.C. East gate, Sanchi.
2. Anonymous	Buddha Expounding the Law. INDONESIA, 8-9th Cen. A.D.
3. Anonymous	Shiva as Nataraja (Lord of the Dance). INDIA, Chola Pd, 12-13th Cen. A.D. BRONZE. Hinduism.
4. Anonymous	Kandarya Mahadeva Temple, at KHAJURAHO, INDIA. 10th Cen. A.D. 2 slides. Hinduism.
5. Anonymous	Kuan Yin (Goddess of Mercy). CHINA (SUNG DYNASTY), 10-13th Cen. A.D. PAINTED WOOD.
6. IKE NO TAIGA	100 Old Men Gathering at a Drinking Party. JAPAN, EDO PERIOD; 18th Cen. Detail, handscroll: ink, color, gold wash on silk.
7. HASEGAWA TOHAKU	Pine Trees. JAPAN, MOMOYAMA PERIOD, c. 1600 A.D. Pair of 6-fold screens, ink on paper. 61" high.
8. Anonymous	HOODO (Phoenix Hall), at KYOTO, JAPAN. HEIAN PERIOD, 1053 A.D. Hall in shape of flying bird.
9. Anonymous	Bronze Head. AFRICA (IFE), Nigeria, 12-15th Cen. A.D.
10. Anonymous	Oshe Shango. AFRICA (YORUBA), Dahomey. PAINTED WOOD. Stylized double axe is Shango, God of Thunder, ancestor of the Yoruba in their mythology.
11. Anonymous	Caracol (snail) Tower. CHICHEN ITZA (Toltec culture), MEXICO. An observatory? 36' wide, 36' high.
12. Anonymous	Deity (Quetzalcoatl). MEXICO (HUASTEC CULTURE), PRE-COLUMBIAN, 800-1521 A.D. STONE. 3 slides.
13. Anonymous	Transformation Mask. NORTHWEST COAST AMERINDIAN (HAIDA), pre-1879. WOOD. Clan-origin myth: when closed, hawk face, when open, human face shows.
14. Anonymous	Row of totem poles, Kitwanga, B.C. TSIMSHIAN GROUP.
15. Anonymous	Storage Chest. NORTHWEST COAST AMERINDIAN (TSIMSHIAN). Carved and painted wood, 18+" high.

IDS 110
Oakley

Study Questions for C. J. Jung, The Primordial Images, and D. M. Early, Myth and the Human Quintessence

Be prepared to discuss all questions in class on the day assigned. One question of your choice should be answered in writing and handed in before class.

1. What does Jung mean by archetype? How do archetypes relate to myths and symbols?

2. What is the connection between religion, myth and archetype?

3. How do myths, and archetypes influence human behavior on both a collective (societal) and an individual basis? Give a specific example of each.

WEEK 4

Required reading:

"Tlingit Human Creation Myth" collected by Jean Carmean from an oral presentation by the Churchill family in Ketchikan, Alaska.

Suttles, Wayne. "On the Cultural Teack of the Sasquatch.", Northwest Anthropological Research Notes, Vol. 6, No.1, p.65-90. (1972)

"The Impartiality of Death" in Kirkland, James and Dowell, Paul, eds. Fiction, the Narrative Art. Englewood Cliffs, N.J. Prentice Hall, 1977, p. 310

"African Creation Myth"

"The American World View - The Indian World View" in Heibert, Paul G. Cultural Anthropology. Philadelphia: J.B. Lippincott and Co., 1976, p. 358-362

Excerpts from Cougar, Edward, ed. Buddhist Texts Through the Ages. New York: Harper and Row, 1954

Ross, Nancy W. "Buddhism" in Gentles, Frederick and Steinfield, Melvin. Hangups From Way Back. San Francisco: The Banfield Press, 1970. pp. 249-252.

IDS 110
Carmean

Study Questions for Majority and Minority Cultural Myths, Legends, Poems, Doctrinal Excerpts and Essays

Remember that we will be approaching the selections as literature, not as theology. They present ideas which have influenced the actions and beliefs of various cultural groups -- either directly or indirectly. With the exception of the excerpts from St. Paul, these ideas are embodied in art forms. We will examine the art forms as well as the ideas of the works. It is particularly important to keep in mind the literary and philosophical definition of myth as you read, and later, as you try to answer the study questions.

> "Myth, too, is a symbolism and mythologies are likewise maps, and for this reason they, in their turn, are not to be taken literally. It is rather that when the dust falls from before our eyes, human beings are themselves the gods and demons, acting out, not the piddling business of worldly life, but the great archetypal situations and dramas of the myths. The gods are the archetypes, but they exist as perpetually incarnate in ourselves. In the mythic vision men appear as incarnations of the archetypal gods because the full and eternal significance of what they are doing appears . . . .
>
> "Yet there is a sense in which both the poetic and the mythic image at once reveal and conceal. The meaning is divined rather than defined, implicit rather than explicit, suggested rather than stated . . . .
>
> "Some years ago I ventured to define a myth as a 'complex of stories--some no doubt fact, and some fantasy--which, for various reasons, human beings regard as demonstrations of the inner meaning of the universe and of human life.' Vague as this was, I should have made it yet vaguer by adding that myth includes not only stories but also symbols and images, for the yang-yin symbol of the Chinese and the neurological doctrines of Yoga are plainly mythological in the sense of my definition without being associated with any special narrative."
>
> Alan Watts, The Two Hands of God

1. What symbolic people, objects, actions, etc., appear in each selection?

2. What does each selection say about the following subjects:

   A. What is the nature of God or spirit?

Study Questions for **Myths, etc.**

B. What is "human nature"? What are human beings capable of? What human characteristics are admired? How should humans feel about themselves?

C. What are the relationships among God or spirit, humankind and nature? What is the basis of the relationship?

D. What attitude toward "authority" is displayed? Toward God or Gods? Toward goverment? Toward institutionalized religion's heirarchies? Toward rules, regulations, the word, etc.? Toward other sources of "authority"?

E. What is the attitude toward the human body and its functions?

Study Questions for Myths, etc.

F. What is the view of sex roles and male/female relationships? Of the nature and basis of interpersonal relationships? Of family relationships?

G. What is the view of work?

H. What is the view of time?

I. What is the attitude toward and the origin of death?

Study Questions for Myths, etc.

J. What is the attitude toward life in this world? Is there a veiw of an afterlife or eternity? If so, what is it?

K. Is the basic attitude expressed toward divergent behaviors and ideas one of tolerance or intolerance?

L. Who or what determines right and wrong, good and evil? Are ethics absolute or relative?

3. How have the foregoing attitudes, values, beliefs, etc., affected our contemporary culture? (Remember that people do not have to accept the sources of cultural ideas or even the ideas themselves in order to be affected by them.) Do you see the origins of any of your own attitudes and values or of some which you have rejected?

Study Questions for Myths, etc.

4. Choose an example of a values or lifestyle conflict or difference in our culture, and examine the degree to which the concepts expressed in the literature, the other readings, and the art may help to explain the conflict or difference.

5. What is the basis of the sound and rhythm in each of the poems?

6. Why is there more than one version of most myths? (e.g., several creation myths in Genesis, numerous versions of Prometheus, etc.)

Tlingit Human Creation Myth

Long ago, when the world was very new, there were snow-capped mountains, wild rivers, the ocean with it's beaches, many trees and other plants, and many animals, fish, and birds. But there were no people to enjoy this world. The Great Being (Raven) who lived at the head of the Nass River thought that it was a very sad thing that there were no people, so he decided to make some. But he didn't know what to make them out of. He thought and thought, and finally decided that he would try to make them two ways--out of rocks and out of leaves and then decided which way was better. First he started to make a man out of a large rock. He chiseled and chipped, chiseled and chipped, hour after hour, day after day. Finally he said to himself, "This making men out of rock takes too long. Either I won't be able to make very many people, or I will have to spend all of my time making people and won't have any time left to enjoy the world. I will make the people out of leaves."

Making people out of leaves was much easier and faster. Soon he had made all of the people whc are our ancestors. When he had finished, he called these people together and spoke to them. "See this leaf? You will be like it. When it falls from the branch and rots, it becomes the earth again. Because you are made from leaves, you too will die. Like them more of you will die in the fall and winter than in the spring and summer. If I had made you out of rocks, you would not have had to die. You could have lived forever. But there would not be as many of you, and you would not have enjoyed the earth as much. Like the leaves, you can move easily. You can talk because the leaves whisper. Just like the leaves, you can know and feel everything that happens around you. You feel pain, and like the leaf you bleed when you are hurt. But you can also feel happiness as you string nets for salmon.A rock lives forever, but which of these things can it do?"

The people were quiet as they left the Great Being and a little sad. But that night they had a great feast of salmon and berries and roots and clams. After the feast was over they all danced and sang. They had been made of leaves, not of rocks.

IDS 110
Richardson

Study Questions for "On the Cultural Track of the Sasquatch"

Be prepared to discuss all questions; your answer to either question 3 or 4 is to be turned in at the beginning of class.

1. What dichotomies of Western thought are not included in Coast Salish thought?

2. What native category includes both sasquatches and beavers?

3. What dichotomy in Coast Salish thought defines the position of sasquatches in relation to humans? How is this related to the Coast Salish view of the relationship between humans and nature?

4. Why do traditional Coast Salish Indians and some contemporary non-Indian Americans believe in the existence of sasquatches? How is this related to the cultural functions of myth?

WEEK 5

Required reading:

Excerpts from Genesis, King James version of The Bible

Excerpts from St. Paul's texts, King James version of The Bible

Edwards, Jonathan "The Evil in Man's Nature" in Gentles, Frederick and Steinfield, Melvin, Hangups From Way Back. San Francisco: The Banfield Press, 1970. pp. 447-448

Francic of Assis: "Song of the Creatures" *

Gerald Manley Hopkins "Peid Beauty" *

Greek Myth "Prometheus" *

*Available in large number of literature reviews.

IDS - SLIDES

MAN AND NATURE IN SYMBIOSIS:

1. Anonymous — Venus of Willendorf. PREHISTORIC, c. 21,000 B.C.

ANTHROPOMORPHIC GODS; GODS AS SYMBOLS OF HUMANKIND:

2. Anonymous — Aphrodite of Melos. GREEK HELLENISTIC, 2-1st Cen. B.C.

MAN, GOD-LIKE, DESCENDED FROM THE GODS; THE LEADER AS GOD.

3. Anonymous — Augustus of Prima Porta. ROMAN, c. 14 A.D.

THE GOD IN HUMAN FORM:

4. BELLINI, GIOVANNI — Transfiguration of Christ. ITALIAN RENAISSANCE, 15th Cen.

MAN'S DESTINY DETERMINED BY GOD:

5. DUCCIO di BUONINSEGNA — The Maesta. ITALIAN, 13-14th Cen. A.D.

MAN AS REBEL AND SAINT; MISSION AND DESTINY:

6. Giotto — St. Francis Giving his Cloak to a Poor Man. ITALIAN, 1300.

THE ORIGIN OF EVIL:

7. DURER, ALBRECHT — Adam and Eve. GERMAN RENIASSANCE, 1504.

DUALISM; EVIL AS REAL:

8. LIMBOURG BROTHERS — Satan Spewing up the Damned. FRENCH, 1413-16.

MAN AS SINNER; EVENTUAL JUDGEMENT; THE ANGRY GOD:

9. MICHELANGELO — The Last Judgement. ITALIAN RENAISSANCE, 1536-41. 2 slides.

THE DEMOCRACY OF HUMANISM:

10. DUPARC, FRANCOISE — Milk Maid (Seller of Tisane). FRENCH, 18th Century.

THE IDEAL OF HUMAN LOVE:

11. CASSATT, MARY — Mother and Child. AMERICAN, 1890.

THE HUMAN VICTIM:

12. COLETTE — Victimized by a Fable. AMERICAN, 20th Century.

NATURE TO BE REMADE AND CONTROLLED:

13. MANSART & LeVAU — Galerie des Glaces & Garden, Versailles, France, 17th Cen. 2.

NATURE AS FORCE:

14. ALLSTON, WASHINGTON — Rising of a Thunderstorm at Sea. AMERICAN, 1804.

NATURE DESTROYED:

15. BIERSTADT, ALBERT — Last of the Buffalo. AMERICAN, 19th Century.

HARMONY OF MAN AND NATURE:

16. CEZANNE, PAUL — Landscape With Viaduct. FRENCH, 1885.

NATURE AS STIMULUS FOR MAN-MADE HARMONY:

17. MATISSE, HENRI — Blue Window. FRENCH, 20th Century.

There was, however, one myth about the creation of man that in the end gained particular fame in Greek mythology: this was the story of Prometheus. Prometheus and his brother Epimetheus were the sons of the Titan Iapetus. So they were "cousins" of Zeus. They were an antithetic pair. Prometheus was as clever and farseeing as Epimethus was blundering and slow-witted. Their mother was a nymph, sometimes called Asia and sometimes Clymene, and she bore Iapetus two other sons, Atlas and Menoetius, who took part in the war against Zeus and were killed with a thunderbolt and sent down to Tartarus. At first Prometheus and Epin theus were not on the side of the rebels: they did not fight against Olympus, but at the same time Prometheus did not intend to submit completely to its law. And his independence of the new masters was shown in his relationship with men.

There was a tradition, which gained recognition during the classical period, that claimed that Prometheus fashioned mankind out of clay. But this version of the legend came into existence after Hesiod. In the eyes of this author Prometheus was simply the benefactor of humans, taking their side against Zeus, a tyrant heedless of mortal happiness. One day, Hesiod recounts, during a sacrifice at Mecone, Prometheus flayed and jointed a bull; in one half of the hide he put the flesh and entrails of the animal, concealing them beneath the stomach; in the other half he put the bones of the bull, hiding them beneath a layer of rich fat. Then he told Zeus to choose between them--what was left being the allotted portion of mankind. Zeus gluttonously chose the fat, but on looking closer saw that he had been tricked, for there were only bones underneath. He flew into a terrible rage, and in his resentment against Prometheus and humanity, who had got the flesh he himself desired, he withheld fire from them by way of punishment. Once again, Prometheus intervened; he went up to Olympus and stole some sparks from the "wheel of the sun"; then he brought them back to earth, hidden inside a giant fennel (a pithy stalk sometimes used as a kind of tinder). Then the anger of Zeus knew no bounds. He seized Prometheus and chained him to a pillar in the Caucasian mountains; a monstrous eagle, the issue of Echidna and Typhon, tore at his liver unceasingly, but it always grew whole again, for Prometheus was immortal. A more subtle and severe punishment was invented for humans; theirs was irreparable, whereas Prometheus was destined to be freed by Heracles.

In spite of the torture the Titan persisted in his attitude of revolt. Disdaining complaints and humiliating prayers, he never ceased to defy the lord of Olympus and to express his hatred in violent outbursts. For was he not in possession of a secret which dangerously concerned the future of Zeus himself?

WEEK 6

Sargent, A.G., Beyond Sex Roles. St. Paul: West Publishing Co. 1977.

Swindler, Ann "Love and Adulthood in American Culture", in Smelser, N.J. and Erikson, E.H., eds. Themes of Work and Love in Adulthood, Howard University Press, 1980.

Gough, Kathleen "The Origins of the Family", in The Evolution of Human Adaptions, J.J. Poggie, G.H. Pelto and P.S. Pelto, eds., New York, MacMillan Publishing Co., 1976.

"The Female Principle", in Downs, James, The Navajo, Holt-Rinehart - Winston, New York, 1972, p. 22-24

Wolf, Margery, "Uterine Families and the Women's Community", in J.P. Spardley and D.W. McCurdy, eds, Conformity and Conflict, Fourth Edition, Little, Brown and Co., Boston, 1980, pp. 177-184

REPRODUCED FROM BEYOND SEX ROLES by Alice G. Sargent

Women need:

to learn how to be powerful and forthright;
to be entrepreneurial;
to have a direct, visible impact on others rather than functioning behind the scenes;
to state their own needs and not back down even if the immediate response is not acceptance;
to focus on a task and regard it as at least as important as they consider the relationships of the people doing the task;
to build support systems with other women and to share competence with women rather than compete with them;
to build a sense of community among women instead of saying: "I pulled myself up by my bootstraps, why can't you";
to intellectualize and generalize from experience;
to behave "impersonally" rather than to personalize experience, thereby denying another's reality because it is different from one's own reality;
to stop being intrapunitive and turning anger, blame and pain inward;
to stop feeling more comfortable with feelings of suffering and victimization;
to have the option of being invulnerable to feedback if the information does not come in a helpful way;
to stop being bitchy or passive-resistant about resentments and anger;
to respond directly with "I" statements rather than with blaming "you" statements;
to be effective problem solvers which means being analytical, systematic, and directive at times rather than fearful and dependent;
to stop self-limiting behaviors such as allowing oneself to be interrupted or laughing after making a serious statement;
to be risk takers, although it is particularly difficult at this time when each woman feels that she is regarded as representative of all womankind.

At the same time, men need to learn:

to be come aware of feelings, rather than avoid or suppress them;
to accept and express feelings as a valid part of oneself, rather than as a part to be hidden and compartmentalized;
to regard feelings as a basic and essential part of life, as guides to authenticity and effectiveness as a fully functioning person, rather than as impediments to achievement;
to experience and own the vulnerability and imprefections which are part of all persons;
to assert the right to work for self-fulfillment rather than only to meet the obligations of the "provider" role;
to value an identity that is not defined totally by work;
to accept a share of responsibility for "providing," but to refuse total responsibility for it;
to learn how to fail at a task without feeling one has failed as a man;
to accept and express the need to be nurtured when feeling hurt, afraid, vulnerable, or helpless, rather than hide those feelings behind a mask of strength, rationality, and invulnerability;
to touch and be close to both men and women, with less inhibition over the presence or absence of sexuality in the contact;
to listen actively and emphatically without feeling responsible for solving others' problems;
to share feelings as the most meaningful and personal part of one's contact with others;

to accept the risk and vulnerability that the sharing of feelings implies;
to build support systems with other men, sharing competencies without competition and feelings and needs without dissembling;
to personalize experience, rather than assuming that the only valid approach to life and interpersonal contact is "objective";
to give up performance-oriented sexuality for a more sensual, less goal-oriented, personalized sexuality;
that the emotional, spontaneous, and rational are valid parts of oneself to be explored and expressed as need be;
to nurture and actively support other men and women in their efforts to change.

Androgyny is offered as a model for self-actualization which encourages the full expression of the feminine and masculine personality dimensions in each person.

IDS 110
Oakley

Study Questions on "Love and Adulthood in American Culture"

Be prepared to discuss all questions on the day assigned. One question should be answered in writing and handed in before class.

1. Compare the traditional American values about love and relationships with the ones portrayed by Swidler. How have attitudes towards commitments, attachments, seif-sacrifice and sexual fidelity changed?

2. What are the implications of Swidler's model of love on modern sex-roles?

IDS 110
Richardson

Study questions on "The Origins of the Family," "Uterine Families and the Women's Community," and "The Female Principle."

Be prepared to discuss all questions; your written answer to one question is to be turned in at the beginning of class.

1. What effects do different family and kinship structures have on male and female personality (individual behavior and self-image)? Cite specific examples from the reading.

2. To what extent is human behavior biologically determined? Give evidence from animal behavior studies and anthropological studies of other cultures to support your statements.

3. Are male-dominance and the family universals of human behavior? To what extent are each of these stronger or weaker in cultures other than modern America?

IDS 110
Film Discussion

Kypseli: Women and Men Apart, A Divided Reality

Therea, Greece -- Filmed in 1972.

1. How are men and women separated by areas, possessions, and time?

2. In what ways are women and men not equal?

3. Why are females considered inferior?

4. How do women respond to their position, and how do they gain a degree of power?

5. Do you agree that Kypseli represents values basic to European culture? To what extent are these values part of American culture and shared by Americans today?

WEEK 7

Required reading:

Miner, Horace, "Body Ritual Among the Nacirema", The American Anthropologists, Vol. 58, pp. 503-507, 1956

Saunders, Lyle "Healing Waus" in H. Russell Berndard, ed., The Human Way, MacMillar Publishing Co., New York, 1975, pp.356-365

McCorkle, Thomas "Chiropractic: A Deviant Theory of Disease and Treatment in Contemporary Western Culture", in J.P. Spradley and M.A. Rynkiewich, eds., The Nacirema, Little, Brown and Co., Boston 1975, pp. 407-411

IDS - SLIDES

SEX ROLES:

1.	BROWN, HENRY KIRKE	George Washington, equestrian statue. AMERICAN, 1853-56. BRONZE. Union Square, New York City.
2.	EL GRECO	Cardinal Don Fernando Nino de Guevara. SPANISH, 16-17th Cen. OIL, 67"x42". Metropolitan Museum, N.Y.
3.	SPENCER, LILLY MARTIN	The Young Husband: First Marketing. AMERICAN, 1856.
4.	CHOU WEN-CHU	Palace Ladies Bathing Babies. CHINA, 10th Cen. Album leaf, ink and colors on silk.
5.	HEEMSKERK, MAERTEN van	Portrait of Anna Codde. DUTCH, 16th Century.
6.	Anonymous	Gulnar Visits Ardashir in His Room. ISLAMIC, 16th Cen. Peria (Iran). 18½"x12½". Two slides.
7.	LABILLE-GUIARD, ADELAIDE	The Artist and Two Pupils. FRENCH, 1785. (the artist's father's sculptured bust in background).
8.	BISHOP, ISABEL	Homeward. AMERICAN, 1951. OIL & TEMPERA.
9.	BROOKS, ROMAINE	Self-Portrait. AMERICAN, 1923.

THE FAMILY:

10.	MICHELANGELO	The Doni Madonna. ITALIAN RENAISSANCE, 16th Century. 47½" diameter. Uffizi Gallery, Florence, Italy.
11.	BLACKBURN, JOSEPH	Isaac Winslow and His Family. AMERICAN, 1755.
12.	TOOROP, CHARLIE	Three Generations. DUTCH, 1941-50. (The artist with father's bust and with her son).

THE BODY:

13.	Anonymous	Piombino Apollo. EARLY CLASSICAL GREEK, 5th Century, B.C. BRONZE.
14.	GHIALANDAIO, DOMENICO	Old Man With Child . ITALIAN RENAISSANCE, c 1480.
15.	MANTEGNA, ANDREA	Battle of the Sea Gods. ITALIAN RENAISSANCE, 15th Century. ENGRAVING.
16.	MANET, EDOURD	Olympia. FRENCH, 1863. OIL.
17.	MODIGLIANI, AMADEO	Reclining Nude. ITALIAN, 1917-18.
18.	SEGAL, GEORGE	Times Square at Night. AMERICAN, 20th Century. PLASTER.

IDS 110
Richardson

Study Questions on "Body Ritual Among the Nacirema," "Healing Ways," and "Chiropractic"

Be prepared to discuss all questions; your written answers to one question is to be turned in at the beginning of class.

1. What similarities and differences are there in views of the body in the following cultures: Spanish-American, rural Iowa, the Naciremans, and urbanized America (such as Bellingham)?

2. Compare and contrast the concepts of disease and ideas of appropriate treatment of Spanish-Americans, the Naciremans, and rural Iowa farmers. Are the Naciremans more logical and sensible than the Spanish-Americans or rural Iowa farmers?

3. On what basis do Spanish-Americans usually select folk healers rather than "Anglo" scientific medicine? What cultural values of Spanish-Americans leads them to prefer folk healers?

4. For what reasons do rural Anglo-Americans prefer Chiropractic rather than "Western" scientific medicine? What cultural values of Anglo-American farmers are more compatible with Chiropractic?

5. In what ways are traditional Hispanic medicine and Chiropractic similar and both in contrast with scientific medicine?

IDS 110
A. Richardson

Film Discussion: Eduardo the Healer

1. What view of the body is evident in the film, especially in Eduardo's use of his own body? How is this different from the Naciremans, and even the "Spanish-Americans" from your reading?

2. On what concepts of disease are Eduardo's treatments based?

3. What techniques of diagnosis and treatment are used by Eduardo? For what symtoms and illnesses is each appropriate?

4. What other medical practitioners are there in coastal Peru, and how does Eduardo relate to these?

5. Are Eduardo's cures effective? Why or why not?

WEEK 8

Required reading:

Olsen, Tillie "Tell Me a Riddle: in Olsen, Tillie Tell Me a Riddle New York: Dell Publishing Co., 1961, pp. 63-116.

Messer, Richard "Hard Candy" in Suggs, Richard, ed. Appreciating Poetry Boston: Houghton Miflin Co., 1975. p. 231

Robinson, Edwin A. "Richard Cory" Available in a large number of literature Anthologies.

Excerpts from Kubler-Ross, E. ed., Death The Final Stage of Growth Prentice-Hall, 1975 pp. 1-26

IDS
Carmean

Study Questions on "Tell Me a Riddle" and the poems.
Select one of the first seven questions as your quiz question.

1. Describe the way in which Olson tells the story. How does she reveal pertinent information about characters, events, etc.? Why does she choose to tell the story as she does instead of in chronological order from the time Eva and David are young in Olshana, Russia?

2. Analyze the story in terms of what it has to say about the family. Trace the changing relationship between husband and wife from their youth in Russia until her death. What was responsible for the changes? What effects did the parents have on their children? What effects did birth order, siblings, etc. have on the children? How do you account for the relationships among the various family members of the three generations? Include information about other families in the story.

3. What does the story have to say about the nature and effects of sex roles upon individuals, lifestyles, etc?

4. How does Eva's anger with the Jewish religion relate to the views of God, sex roles and authority which we found in Genesis, and which also surface in St. Paul's writings?

5. If Eva rejects the "old country" Jewish values with which she was raised, what values did she substitute? Which of the values systems present in Western culture which we studied during the first part of the course did she adopt/adapt? What does she believe about human nature, nature, diety, authority, human relationships, etc.? Which of the values which Eva and David once shared were suppressed as they grew older? Why? How did this suppression affect their individual personalities, values, and "preferred" lifestyles?

6. How do social class, poverty, and other problems of first generation immigrants affect people and actions in the story? What is implied and said about the immigrants' dream of America vs. American reality?

7. Compare and contrast what Kubler Ross and other authorities say about stages of dying and death and attitudes towards death with the attitudes and events of the story. Why does Eva think the Mexican/American family's way of death (as explained by Jeannie) is a good thing? Why does she tell Jeannie that on the last day she will go back to her Russian village?

8. Explain in detail what the child in "Hard Candy" is experiencing.

9. "Miniver Cheevy" presents us with one view of suicide and one, or maybe two, attitudes towards it. What other attitudes and reasons for suicide are you aware of in American culture? How do attitudes in the dominant white culture compare and contrast with sub-cultures such as Native American, Southeast Asian, black, and Hispanic?

IDS 110
Oakley

Study Questions for excerpts from Death: The Final Stage of Growth, edited by Elizabeth Kubler-Ross.

Be prepared to discuss all questions in class on the day assigned. One question of your choice should be answered in writing and handed in before class.

1. What are the basic stages a person goes through when confronting his own death? How do the institutional needs of the hospital and staff conflict with the patient's need to work through the stages?

2. What are the major needs of a dying person?

WEEK 9

Required reading:

Silko, Leslie "Lullabye" in McKenzie, Barbara, ed. Fiction's Journey New York: Harcourt Brace, 1978, pp. 448-454.

Olsen, Tillie "Oh Yes" in Olsen, Tillie Tell Me a Riddle New York: Dell Publishing Co., 1961. pp. 39-62.

A.H. Niehoff, C.M. Arensberg "American Cultural Values" in J.P. Spradley and M.A. Rynkiewich, eds. The Nacirema, Little, Brown and Co., Boston, 1975. pp. 363-378.

E. Dobbins, B.A. Lynch, D.K. Fischer, and M.C. S. Santopietro, RN, January 1981, pp. 44-45.

Gonzales, Rudolfo "I am Joaguin" in Suggs, Richard, ed. Appreciating Poetry Boston: Houghton Mifflin Co., 1975, pp. 277-280

IDS 110
Study Questions on "Lullaby"

1. What ideas about the relationships of human beings to:

   a. nature and death

   b. each other

   c. Deity

   are present in this story? How do they compare and contrast to the ideas in "Tlingit Human Creation Myth" read early in the quarter? How do they compare and contrast to white concepts which with you are familiar?

2. How does the presence of Chato and the memory of Jimmie enhance the meanings of the story?

3. How do white and Navaho concepts of the following conflict in this story?

   a. health, cleanliness, nourishment, etc.

   b. child rearing

   c. money/material things

   d. social organization/power structure and the relationship of institutions to individuals

4. What is the significance of the poem with which the story concludes?

IDS 110

Study Questions on "Oh Yes"

1. What is there about the church service that causes Carol to collapse? Compare and constrast the elements of black Christianity as portrayed in the story with white Christianity as you know it. What elements of the African attitudes, values and practices exhibited in the myths which we read early in the quarter have been combined with Western Christianity to become black Christianity?

2. What does the story have to say about the nature and effects of socio/economic class distinctions in American society?

3. What does it say about the nature and effects of racial differences?

4. What does it say about the nature and effects of the institution of education? How does the school deal with differences in values, practices, etc.?

5. What does it say about the nature and effects of peer pressure?

6. What other differences between black and white culture are brought out in the story? Which of these are brought out in "Sonny's Blues?" Which is different?

IDS 110
Richardson

Study Questions on "American Cultural Values" and "A Beginner's Guide to Vietnamese Culture"

Be prepared to discuss all questions; your written answer to one question is to be turned in at the beginning of class.

1. Select one basic American value which you consider to be especially important. Discuss its origins and the behavior patterns and institutions which are the results of this value.

2. Compare modern American and Vietnamese cultures in terms of the social role of the individual and the cultural emphasis, or lack of emphasis, on individualism.

3. Compare modern American and Vietnamese (or Chinese) cultures in terms of the position of the family within the larger society and the internal structure and roles within the family.

4. Discuss differences in interpersonal relations within modern American and Vietnamese cultures. What do you make of the conflicting statements that American interpersonal relations are "egalitarian" and "based on status and role"?

5. How might the cultural differences considered in questions 2, 3, and 4 affect the provision of health care to Vietnamese patients?

STUDY QUESTIONS ON "I AM JOAQUIN" and "BOOM"

1. What does Gonzales' persona, Joaquin, dislike about "gringo" society? What values would he substitute for those to which he objects?

2. Why is his dual native Mexican and Spanish heritage important to him? How is this same dual heritage exhibited in the Chicano legend read early in the quarter? ("The Impartiality of Death")

3. What is Joaquin's attitude towards changes in his people's past? What changes does he want to see in the future? What does he mean when he declares himself to be Aztec prince and Christian Christ?

4. Does the poem, "Boom", support the ideas expressed by Eisenhower's pastor in the news article? Why or why not?

5. What changes does Nemerov see as having occurred in American ideals and in institutionalized Christianity? What does he want - to go back to the Middle Ages?

IDS 110
A. Richardson

Film Discussion for "Navajo: The Last Red Indians"

1. What traditional Navajo values are shown in the film?

2. What is a hogan? Why is it important today?

3. What is the importance of the land in traditional culture, and in the present-day situation?

4. How is traditional Navajo medicine organized? Why is it effective in treating illnesses?

5. What conflicts between Navajo values and non-Indian American values are emphasized by the film?

6. What positive solutions have been reached in Indian health and education to deal with cultural conflicts?

WEEK 10

Required reading:

von Bertalanffy, L. Human Values in a Changing World, in Maslo, A.H. (ed.) New Knowledge in Human Values South Bend, Indiana: Regnery/Gateway, Inc. 1959, pp. 65-74

IDS - SLIDES

TWENTIETH CENTURY AMERICAN ARCHITECTURE AND SCULPTURE:

1. SULLIVAN, LOUIS H.	The Security Bank, Owatonna, Minn. 1907-8. neo-Romanesque.
2. MOSER, WILLIAM	Courthouse, Santa Barbara, Calif. 1929. MISSION STYLE.
3. SHREVE, LAMB, HARMON	Empire State Building, New York, N.Y. 1931.
4. FULLER, BUCKMINSTER	Dymaxion House model. 1927. Dymaxion=maximum gain, minimum energy input. House suspended from central mast, weighed only one% of traditional.
5. WRIGHT, FRANK LLOYD	Edgar J Kaufmann House, Bear Run, Pa. 1936.
6. JOHNSON, PHILIP	JohnsonHouse & Guest House, New Canaan, Conn. 1949. Two slides, exterior and interior.
7. PORTMAN, JOHN	Hyatt Regency Hotel lobby, San Francisco, Calif. 1970s.
8. LACHAISE, GASTON	Standing Woman. 1912-27. BRONZE.
9. ARCHIPENKO, ALEXANDER	Boxers. 1914. BRONZE.
10. CALDER, ALEXANDER	Mobile: Chicago Black. ALUMINUM.
11. BONTECOU, LEE	Untitled. CANVAS, METAL, ETC.
12. MARISOL (ESCOBAR)	Women and Dog. 1964. MIXED MEDIA.
13. PEPPER, BEVERLY	Fallen Sky. 1968.
14. NEVELSON, LOUISE	Shadows and Trees, one of several thus titled. In Louise Nevelson Plaza, New York City.
15. HANSON, DUANE	Woman With Suitcases (with real woman in back). 1970s. VINYL, PAINT, REAL OBJECTS.

IDS 110
Oakley

Study Questions for L. von Bertalanffy's Human Values in a Changing World

Be prepared to discuss all questions in class on the day assigned. One question of your choice should be answered in writing and handed in before class.

1. How does von Bertalanffy characterize our present state of human values?

2. What does he mean by nihilism and how is this manifested in current cultural practices?

3. What is the prognosis for the future based on von Bertalanffy's arguments?

WHATCOM COMMUNITY COLLEGE
IDS 110

THE EVOLUTION OF CONTEMPORARY VALUES

Bibliographic References for Required Readings.

* Indicates that these selections are available in a large number of literature anthologies

WEEK 1

No required readings

WEEK 2

Baldwin, James. "Sonny's Blues" *

Maslow, A.H. Psychological Data and Value Theory in Maslow, A.H. (Ed.) New Knowledge in Human Values. South Bend, Indiana: Regnery/Gateway, Inc. 1959, pp. 119-136.

WEEK 3

Jung, C.G. "The Primordial Image" from Jacobi, J., ed. Psychological Reflections by C.G. Jung. New York, Harper and Row, 1961. pp. 36-45.

Early, Donald A. "Myths and the Human Quintessence". in Cronin, Joan, Early, Donald and Weston, Susan. A Guide to the Art of Being Human. New York: Harper and Row, 1979, pp. 53-55.

WEEK 4

"Tlingit Human Creation Myth" collected by Jean Carmean from an oral presentation by the Churchill family in Ketchikan, Alaska.

Suttles, Wayne. "On the Cultural Teack of the Sasquatch.", Northwest Anthropological Research Notes, Vol. 6, No.1, p. 65-90. (1972)

"The Impartiality of Death" in Kirkland, James and Dowell, Paul, eds. Fiction, the Narrative Art. Englewood Cliffs, N.J: Prentice Hall, 1977, p. 310

"African Creation Myth"

"The American World View - The Indian World View" in Heibert, Paul G. Cultural Anthropology. Philadelphia: J.B. Lippincott and Co., 1976, p. 358-362.

Excerpts from Cougar, Edward, ed. Buddhist Texts Through the Ages. New York: Harper and Row, 1954.

Ross, Nancy W. "Buddhism" in Gentles, Frederick and Steinfield, Melvin. Hangups From Way Back. San Francisco: The Banfield Press, 1970. pp. 249-252.

WEEK 5

Excerpts from Genesis, King James version of The Bible

Excerpts from St. Paul's texts, King James version of The Bible

Edwards, Jonathan "The Evil in Man's Nature" in Gentles, Frederick and Steinfield, Melvin, Hangups From Way Back. San Francisco: The Banfield Press, 1970. pp. 447-448.

Francis of Assisi "Song of the Creatures" *

Gerald Manley Hopkins "Pied Beauty" *

Greek Myth "Prometheus" *

WEEK 6

Sargent, A.G., Beyond Sex Roles. St. Paul: West Publishing Co. 1977.

Swidler, Ann "Love and Adulthood in American Culture", in Smelser, N.J. and Erikson, E.H., eds. Themes of Work and Love in Adulthood, Howard University Press, 1980.

Gough, Kathleen "The Origins of the Family", in The Evolution of Human Adaptations, J.J. Poggie, G.H. Pelto and P.S. Pelto, eds., New York, MacMillan Publishing Co., 1976.

"The Female Principle", in Downs, James, The Navajo, Holt-Rinehart - Winston, New York, 1972, p. 22-24.

Wolf, Margery, "Uterine Families and the Women's Community", in J.P. Spradley and D.W. McCurdy, eds, Conformity and Conflict, Fourth Edition, Little, Brown and Co., Boston, 1980, pp. 177-184.

WEEK 7

Miner, Horace, "Body Ritual Among the Nacirema", The American Anthropologist, Vol. 58, pp. 503-507, 1956.

Saunders, Lyle "Healing Ways' in H. Russell Berndard, ed., The Human Way, MacMillan Publishing Co., New York, 1975, pp. 356-365.

McCorkle, Thomas "Chiropractic: A Deviant Theory of Disease and Treatment in Contemporary Western Culture", in J.P. Spradley and M.A. Rynkiewich, eds., The Nacirema, Little, Brown and Co., Boston 1975, pp. 407-411.

WEEK 8

Olsen, Tillie "Tell Me a Riddle: in Olsen, Tillie Tell Me a Riddle New York: Dell Publishing Co., 1961, pp. 63-116.

Messer, Richard "Hard Candy" in Suggs, Richard, ed. Appreciating Poetry Boston: Houghton Miflin Co., 1975. p 231.

Robinson, Edwin A. "Richard Cory" *

Excerpts from Kubler-Ross, E. ed. , Death The Final Stage of Growth Prentice Hall, 1975. pp. 1-26.

WEEK 9

Silko, Leslie "Lullabye" in McKenzie, Barbara, ed. Fiction's Journey New York: Harcourt Brace, 1978, pp. 448-454.

Olsen, Tillie "Oh Yes" in Olsen, Tillie Tell Me a Riddle New York: Dell Publishing Co., 1961. pp. 39-62.

A.H. Niehoff, C.M. Arensberg "American Cultural Values" in J.P. Spradley and M.A. Rynkiewich, eds. The Nacirema , Little, Brown and Co., Boston, 1975. pp. 363-378.

E. Dobbins, B.A. Lynch, D.K. Fischer, and M.C. S. Santopietro, RN , January 1981, pp. 44-45.

Gonzales, Rudolfo "I am Joaquin" in Suggs, Richard, ed. Appreciating Poetry Boston: Houghton Mifflin Co., 1975, pp. 277-280.

WEEK 10

von Bertalanffy, L. Human Values in a Changing World, in Maslow, A.H. (ed.) New Knowledge in Human Values South Bend, Indiana: Regnery/Gateway, Inc. 1959, pp. 65-74.

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